

tape
Friday

Gynthia
1.0.10

MARY HARTMAN
MARY HARTMAN

Episode #102

by

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FINAL DRAFT
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VTR DATE:
|

CAST OF CHARACTERS

MARY.	LOUISE LASSER
TOM	GREG MULLAVEY
LORETTA	MARY KAY PLACE
CHARLIE	GRAHAM JARVIS
CATHY	DEBRALEE SCOTT
MARTHA	DODY GOODMAN
FOLEY	BRUCE SOLOMON
BETTY McCULLOUGH.	VIVIAN BLAINE
HOWARD McCULLOUGH	BEESON CARROLL
CLETE MEIZENHEIMER.	MICHAEL LEMBECK

SETS

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ACT ONENaomi

Now this has been a
separate number hooked
into our help line trunk
line.

Naomi

~~Help Mary Hurt Line -~~
~~Don't give it to any of~~
~~your friends.~~

Mary

I just have Heather
and she's 12.

Naomi

Worst offenders.
Better that you
have it here*
since you seem
to be so willing
to get involved
on a 24-hr
basis.

(to Howard)

You got your hot
line. Few people
get as involved
as she does and I
think that's*
wonderful. I
have to go now.
I'll see you later.
(Naomi exits)

MARY'S KITCHEN - LATE AFTERNOONAND NAOMI

MARY AND HOWARD. MARY IS IN AN
UP MOOD. GOOD FRIEND HOWARD IS
GLAD ABOUT THAT.

MARY

So isn't it wonderful? That Help Line --
just think -- I have my own
personal red telephone. My own personal
hot line. Just like the President of
the United States. Isn't that wonderful?

HOWARD

It certainly is.

MARY

And I'd rather have my phone than his.
The only people he can talk to on
his phone are Russians and I don't
think he speaks Russian.

HOWARD

(SMILES) That would make conversation
a bit difficult.

MARY

The only Russian words I know are "nyet" and "borsht" and "tovarich". So all I could say would be, "No soup, comrade."

SFX: PHONE RINGS

MARY LAUGHS AT HER LITTLE JOKEY,
AS DOES HOWARD.

HOWARD

Gee, it's nice to see you feeling so good.

MARY

You know what it is? I'm fulfilled. It's very important for a person to be fulfilled. And the work I'm doing on the Help Line is very fulfilling. Helping people. I love to help people.

HOWARD

That's a lovely quality.

MARY

It's really incredible the way I've been able to help people. Like today a lady called. She was very depressed. Really depressed. She had a bad problem. Water bloat.

HOWARD

And you helped her?

MARY

Oh, yes.

HOWARD

How?

→ Mary
watch this
very first call.
Help Line, very
first call, what
is your name,
your address,
is there a
suicide involved?
Oh so sorry
(HANGS UP) That
was just the
telephone co.
They were just
testing the line.

MARY

I told her to see her doctor... And I had another call today from a very depressed person with a bad problem. A boy who wanted to have a sex-change operation.

HOWARD

(SURPRISED) In Fernwood?

MARY

I was surprised, too. But I guess wanting a thing like that has nothing to do with the climate. I'm really not sure exactly what a sex-change operation is, but I'm sure the boy felt better after I talked to him. Isn't it amazing how I could help him with a difficult problem like that and then not be able to figure out what to cook for dinner.

HOWARD

That doesn't sound like much of a problem.

MARY

Well, you see, I'm used to cooking for three. Tom and Heather and me. But Tom's not here any more, and Heather might as well not be because she's always someplace else, so there's just me. And how does a person cook for just herself?

HOWARD

Don't you just make one-third as much?

MARY

Oh, it's not that simple. You see, there are emotional problems involved. I was reading an article, I think it was in Cosmopolitan, about women cooking for just themselves and how important it is to make something special so you'll feel special and not just lonesome. So the moral is: there's an answer to all of life's problems.

HOWARD

You've really got a terrific outlook on things, Mary. I guess that's why I love listening to you.

MARY

Yeh? I guess that's why I like talking to you. After all, it's no fun talking to somebody who doesn't like to listen to you.

HOWARD

Mary, we've been talking about all sorts of things, but you haven't said anything about Tom. Don't you want to know how he is?

MARY

No. Why should I want to know how he is?

(MORE)

MARY (CONT'D)

He doesn't care how I am. He never calls me up. He never comes over. Even to get a clean shirt, which he must need by now. They're in the laundry which I haven't had time to do, but when they're done I'll give them to you to take over for him. How is he?

HOWARD

I'm worried about him, Mary. He's obviously in a very depressed mood, and he can't seem to shake it off.

MARY

It's not like Tom to be in a depressed mood he can't shake off. I guess he needs help. Maybe you should tell him to call the Help Line. But tell him if they refer him to my number, not to call me. We're supposed to give impersonal help, and I'd be very personal. What is he depressed about? Is it on account of me?

HOWARD

Oh, I'm sure it is. And there's also all that stuff he's going through with the union. I'm sure that's...

SFX: RINGING TELEPHONE INTERRUPTS

MARY

That's my Help Line. (TO PHONE) Hello,
Help Line.

FOLLOWING IS TWO WAY WITH FOLEY
IN BATHROBE ON PHONE IN HIS
APARTMENT.

FOLEY

Hello, Mary. This is Dennis.

MARY

How'd you get this number?

FOLEY

Love will find a way.

MARY

I can't talk to you on this line. This
is just for help.

FOLEY

I need help, Mary. And I can only
get it from you.

MARY

What do you mean?

FOLEY

You're the only one who can put my
life back together again. Mary, I
want to see you.

MARY

No.

FOLEY

Mary, I need you.

Can you
believe it?
My friends are
calling me on the
Help Line, a
potential suicide
could be leaving
a phone booth now
& heading directly
for a bridge
because my line
is busy.
I'm sorry.

MARY

What you should do is forget about me
and rest. You should get a lot of rest.

FOLEY

I'll never rest until I see you. I'm
calling you for help, Mary. Please
come by and see me.

MARY

Well, if it's just for help.

FOLEY

It's just for help.

MARY

All right, Dennis.

FOLEY

When?

MARY

I don't know.

FOLEY

Tonight?

MARY

All right, Dennis. But just for help.

MARY HANGS UP. CAMERA STAYS
WITH HER.

MARY (CONT'D)

(TROUBLED) That was Dennis.

HOWARD NODS.

MARY (CONT'D)

I don't know whether I should see him.
I don't know what to do. Maybe I should
just write him a note. A note can help
a person, can't it?

HOWARD

Mary, I can't tell you what you should
and shouldn't do. You have to make
your own decision.

MARY

Why is it that when other people call
me up for help, I can give it to them,
and when I call myself up for help,
there's no answer.

LORETTA COMES BUSTLING IN.

LORETTA

Lord, Mary, I've just been... (SEES
HOWARD) Oh. Hello.

HOWARD

Hello, Mrs. Hagers. How are you?

LORETTA

Fine.

MARY

Howard and I have been having a very
interesting discussion about life and
relationships. You know, between
people.

mary
Help Line.
ma,
please, call
me in 10 min.
on the yellow.

SFX: PHONE RINGS

HOWARD

I'm afraid we'll have to continue some other time. It's getting late and Mother likes us to be on time for dinner.

MARY

All right, Howard. I'm glad you dropped in.

HOWARD

I'll see you soon.

MARY

Give my regards to everybody. You know, your brother and your mother.

HOWARD

I will, Mary. Goodbye, Mrs. Haggars. It was nice to see you.

LORETTA

Yeh -- goodbye.

HOWARD EXITS.

MARY

He's nice. I like him very much. He's really nice.

LORETTA

Well, I'm sure he wouldn't poke you in the eye with a sharp stick. But there's something about him...

MARY

What?

LORETTA

Well, he's off.

MARY

What's "off"?

LORETTA

Not on.

MARY

Oh. What's "not on"?

LORETTA

I can't rightly put my finger on what it is about him. Maybe it's that I never get the feeling he's trying to flirt with me. You know, man-woman stuff? Not that I expect every blessed man I meet up with to be charmed by my charms but you'd expect him to at least look at them. Not that I'd think of encouraging anything like that, me being happily married and in love, but still...

CHARLIE ENTERS.

LORETTA (CONT'D)

Hi, Baby Boy. (SHE EMBRACES AND KISSES HIM)

CHARLIE

You weren't home. I figured you'd be over here. Hi, Mary.

MARY

Hello, Charlie.

CHARLIE

(TO LORETTA) I'm really starved, honey.
I hope you got a big dinner whopped up.
I could eat a Tennessee walking horse,
saddle and all.

LORETTA

(REMORSE) Oh, Baby Boy, I ain't had
a chance even to peek in the kitchen.
I been with the Reverend all day.

CHARLIE

Jimmy Joe?

LORETTA

Uh huh.

CHARLIE

And his father, too, I suppose.

LORETTA

Well, of course. The Reverend is
annointed, but he's still too young to
be... (GETS IT) Charlie Haggars, I swear
you're jealous!

CHARLIE

I just don't see why you got any call
to be spending so much time with that
salvation salesman.

LORETTA

(NOT TAKING THIS SERIOUSLY, ACTUALLY
AMUSED) Charlie Haggars, you are
jealous.

CHARLIE

I am not!

LORETTA

Charlie, you been bit by the green-eyed monster. And if that ain't the silliest thing I ever heard of in all my born days. How could you think I'd have anything ever to do with another man? Me loving you so much I got no room in my little old heart for nothing else.

CHARLIE

Loretta, I ain't jealous.

LORETTA

You are, too, and I think that's just adorable. (GIVES HIM A SINCERE AND ADORING KISS) Now come on, let's go down to the Kentucky Fried Colonel's and stoke up on some vittles and I'll tell you all about the Lord's work we got done this afternoon.

CHARLIE

All right, but I ain't jealous. So long, Mary.

LORETTA

Goodnight, Hon. Talk to you tomorrow.

LORETTA AND CHARLIE START FOR
THE DOOR.

MARY

Good night, Loretta. Good night, Dennis.

LORETTA AND CHARLIE TURN IN
SURPRISE.

MARY (CONT'D)

I mean... good night, Sergeant ... *

I'm so sorry, Howard... Goodnight Charlie.

~~FADE OUT.~~SFX: PHONE RINGSMary (Cont'd)

ma, I told you in 10 min
 on the yellow phone I know
 you can't tell the color from
 your house I don't go by the
 the color, I go by the
 ma, get a hold of yourself
 don't get hysterical
 Don't go to keep the line
 open for people who need help

FADE OUT

ACT TWOCAPRI LOUNGE - THAT EVENING

CLETE AND CATHY AT A TABLE.

CLETE

The way the girls were always chasing me, it's a wonder I ever graduated from high school. Anyway, after I did, I...

CATHY

(INTERRUPTS) Was Father DeMarco in high school with you?

CLETE

Frank? Yeah. Why?

CATHY

He seems older than you.

CLETE

Well, it's the work he does. All those church services and charity work. That makes a man seem older. I observe things like that.

CATHY

I guess that's what makes you such a good reporter.

CLETE

Right. Now you take me. I'm always dashing out with the Newsmobile crew to cover breaking news. You know, always on my toes. Ready for adventure. Stuff like that keeps a guy young. How old do you think I am? Go ahead, take a guess.

CATHY

I guess about as old as Frank.

CLETE

Right. But I don't look it, do I?

CATHY

No. Not that I think Frank looks old. Just mature.

CLETE

Well, I've got my serious side, too, you know. In my job, I'm in contact with life's realities. But I try to keep my serious side out of my news broadcasts. The public likes an anchor man to be, you know, kind of sexy.

CATHY

What was Frank like in high school?

CLETE

Well, he didn't hell around like some of us guys, but we liked him anyway.

CATHY

Was he an athlete?

CLETE

Yeah. How'd you know?

CATHY

He has a marvelous body.

CLETE

You know something? You've got a sharp eye. A sharp eye. That's what you need when you're in the TV business.

CATHY

Well, I'm not in the TV business. Frank thinks I'd be good, but...

CLETE

Honey, you may be in the TV business sooner than you think.

CATHY

What do you mean?

CLETE

You ready for a little surprise?

CATHY

Sure.

CLETE

Well, I've set up an appointment for you tomorrow to meet the producer of the Fernwood Cooking show, Feasting in Fernwood.

CATHY

I watched that once. It's the pits.

CLETE

Right. You are so right. You're sharp. We had a top level staff meeting and you know what we decided? We decided that show is dullsville. What it needs is somebody like you on it.

CATHY

But I don't know anything about cooking.

CLETE

You don't have to. We brainstormed this thing and we decided what the show needs is zingo.

CATHY

Zingo?

CLETE

What we call in the business pizzazz. Somebody like you. You'd be the cook's helper. You know, hand him the salt and like that. And you'd be wearing sexy little costumes. And you know what you'd be called?

CATHY

What?

CLETE

Wait 'til you hear this. It's an idea I ran up the flagpole and everybody saluted. You'd be called the Kitchen Cookie.

CATHY

The Kitchen Cookie?

CLETE

You get it? It's kind of a pun.

CATHY

Yeah, I get it.

CLETE

Well, I told the producer about you.

And my recommendation's not going to
do you any harm. My bet is you're going
to be in TV. You're going to be the
Kitchen Cookie!

CATHY

Gee, I really appreciate this.

CLETE

Oh, it's okay. (TAKING HER HAND) You
and I are both a couple of okay kids.
Why shouldn't we be nice to each other.

CATHY

Would you excuse me for a minute?

CLETE

Gotta go to the little girls room?

CATHY

No, I want to call somebody and tell
them about the job.

CLETE

Who? Your mother?

CATHY

No. Father DeMarco. Frank.

FADE OUT.

ACT THREEMARY'S KITCHEN - SIMULTANEOUS

MARY IS DEBATING WITH HERSELF
WHETHER TO MAKE A TELEPHONE CALL
-- ON HER OWN PHONE, NOT THE HOT
LINE. SHE FINALLY DECIDES TO DO
IT, DIALS, WAITS.

MARY

(TO PHONE) Hello, Howard, this is Mary.
Is Tom there?... He's not? Good: I
don't want to talk to him... I just
wanted to know if you think he'd want
to talk to me if I called up and wanted
to talk to him if he was there.... Well,
the reason I don't want to talk to him
is that he'd say I had done something
terrible, and I'd say, "What about
you? You did the same thing, only the
other way around, you being a man and
me being a woman", and he'd say that's
different, and I'd say "Why is it
different?", and we'd get into a fight,
and what's the use of calling up if all
we're going to do is fight?... All
right, Howard, thank you...

(MORE)

MARY (CONT'D)

Any message? Yes -- when he comes in,
be sure to tell him I didn't call...

Thank you, Howard.

SHE HANGS UP, WANDERS ABOUT,
NERVOUS AND UNHAPPY. MOMENT.
MARTHA COMES OVER IN A STATE
OF AGITATION.

MARTHA

Mary, I've got to ask you something.

MARY

If it's about Tom, don't ask. I've got
enough questions of my own about him
that I can't answer.

MARTHA

It's not about Tom. It's about you.

MARY

About me? What about me?

MARTHA

Well, what would you say if I told you
I was adopted?

MARY

Ma, that's not a question about me:
that's a question about you.

MARTHA

Well, you're my daughter, so that makes
it about you, doesn't it?

MARY

Ma, as a matter of human relationships,
if you're adopted, you're the one who...
Adopted? Who said you're adopted?

MARTHA

Grandpa Larkin.

MARY

Oh. Well, you know how he is.

MARTHA

Forgetful.

MARY

He forgot for fifty years that you,
his own daughter, was adopted?

MARTHA

If I was adopted, I'm not his daughter,
and you and Cathy are not his granddaughters,
and George isn't his son-in-law, or is he?

MARY

How could a person forget such a thing?
Even a forgetful person.

MARTHA

He didn't forget. He just thought
somebody else had told me, so he
never mentioned it.

MARY

Ma, exactly what did Grandpa say?

MARTHA

Grandpa is not your grandpa.

MARY

That's what he said?

MARTHA

No -- he said I was adopted.

MARY

Even if you were adopted, what difference does it make? We all love each other. What else did he say?

MARTHA

Nothing. When he told me, "The Mickey Mouse Club" rerun was just starting on TV, and he had to go watch.

MARY

I don't like that show. I don't know why Grandpa always watches it.

MARTHA

It was talent roundup day. Mary, I've got to find out who I am.

MARY

(HUH?) What?

MARTHA

I'm going to track down my real parents. I've got to find out who I am.

MARY

You're my mother.

MARTHA

But who was I before that? I've got to find out. Maybe my parents were rich. Maybe I was Martha Rockefeller.

MARY

I don't think so. They can afford to keep their children.

MARTHA

Maybe my parents were insane. It's important to find out about things like that. Insanity can be passed on. I wouldn't want my children to be insane. (AFTER THOUGHT:) But it's too late to do anything about that, isn't it? Anyway, how does a person find out who her real parents are?

MARY

I have to see Dennis tonight. He needs help. He's a policeman -- he should know about things like adoption. (SHE GOES FOR HER COAT) Will you stay here with Heather 'til I get back?

MARTHA

I'm not sure you should see Dennis.

MARY

Neither am I. But in this world, who can be sure what a person should do? What's right? What's wrong? Who knows? Do you?

MARTHA

No. But maybe I would if I'd had parental guidance from my unknown parents.

MARY EXITS. MARTHA PONDERES.

FADE OUT.

ACT FOURSCENE 1McCULLOUGH DEN - LATER THAT NIGHT

TOM, SOLO, LOW IN SPIRIT, IS NIBBLING AT A GLASS OF BOOZE. BOOZE BOTTLE IS IN EVIDENCE. MOMENT. HOWARD ENTERS.

TOM

(TRYING TO SOUND CHEERIER THAN HE FEELS)

Hi. Ed get back yet?

HOWARD

No. He'll probably be out until all hours. He's getting even with me for going out the other night and having a drink.

TOM

Yeah, he asked me to go with him, but I didn't feel like it. I'd rather drink here where it's quiet.

HOWARD

(MORE CONCERNED FOR TOM THAN DISAPPROVING)

You've been hitting that stuff pretty heavy, Tom.

TOM

I can handle it.

HOWARD

What do you need it for?

TOM

I gotta do something to take the pressure off.

HOWARD

That union business getting you down?

TOM

It's not just the union. It's the whole rotten situation at work. The working conditions, the atmosphere, the whole setup. Man, it's pressure.

HOWARD

Yeh -- I know what pressure on the job can do to a guy. I had a lot of pressure on me at my last job. Of course, it was a different kind of pressure than you're getting, but still...

TOM POURS HIMSELF SOME MORE
BOOZE.

HOWARD (CONT'D)

Don't you think you've had enough for one night?

TOM

What I'm trying to do, Howard, is put myself out.

HOWARD

Put yourself out?

TOM

I gotta get some sleep. All I've been doing is tossing and turning all night long. I put out the light and I start thinking about how things are at home. You know, about Heather doing her homework and Mary maybe folding the laundry and then getting ready for bed, combing her hair...

HOWARD

Tom, why don't you go back to her?

TOM

I can't. Not after what happened. I just can't. In fact, I'm gonna start looking for a place of my own.

HOWARD

You're just going to live by yourself?

TOM

I don't know, Howard. I don't know what it's all about any more -- the whole scene. Life. What's it supposed to be? What's a guy supposed to do with it? I used to think I knew. I thought I knew what I wanted and how to get it. But now I'm beginning to think I'm not the guy I thought I was. I mean I always figured: what am I?

(MORE)

TOM (CONT'D)

I'm a decent, hard-working guy. Like anybody else. But is this like anybody else? I mean what's happened to me?

HOWARD

Tom, you're making your own problem. You've got a wife who loves you and, no matter what you say, I know you love her. And I know she wants you to come back.

BETTY WANDERS IN AS HOWARD CONTINUES.

HOWARD (CONT'D)

There's your answer, Tom. Go back to her.

BETTY

Really, Howard, I don't think you ought to tell Tom how to lead his own life. He's a grown-up, intelligent man. And we're just neighbors -- not marriage counselors. I'm sure Tom can figure out by himself what's the right thing for him to do.

TOM

Right now, the thing for me to do is take a long walk. Maybe that'll make me tired enough to get some sleep.

TOM EXITS.

HOWARD

I'm just trying to help the poor guy.

BETTY

You're wasting your time. Some people can communicate with some people and other people can't.

HOWARD

I'm not sure I follow you, Mother.

BETTY

Well, it's obvious that Tom and Mary can't communicate with each other. They've got some kind of a block. But take two other people, you and Mary just for example, you obviously don't have that problem. You two have what they call rapport.

HOWARD

Mother -- you're reading something into our relationship that's not there.

BETTY

Am I?

HOWARD

Yes. And you're missing the whole point of what is really going on.

CUT TO:

SCENE 2

FOLEY'S APARTMENT

FOLEY, SOLO, IN BATHROBE, IS
READING.

SFX: DOORBELL.

FOLEY OPENS DOOR, REVEALING A
SOLEMN LOOKING MARY WHO
CARRIES A NUMBER OF PAMPHLETS.
HER SOLEMN LOOK REMAINS AS HE
SMILES LOVINGLY AT HER, AND:

FOLEY

Come in, Love.

MARY COMES IN. HE CLOSES THE
DOOR.

FADE OUT.

END OF EPISODE #102